

# THE ILLUSTRATED LONDON NEWS

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**DIGGING A MOTOR-BUS OUT OF A DRIFT: AN INCIDENT OF THE GREAT SNOWFALL IN ENGLAND.**

The great fall of snow which recently covered the South of England had extraordinary effects. In many places it obliterated roads and railways, covered abandoned vehicles, buried sheep in the fields, and isolated towns and villages. The particular scene here illustrated is typical of what occurred in Kent, where the snowfall was as heavy as anywhere in the country. It shows a search party digging out a derelict motor-bus, on which the name "Maidstone" may be seen

just to left of the man shovelling snow in the foreground. They had been probing the snowdrift for many hours before they discovered the lost vehicle at a point on the road between Godstone and Redhill. Many similar scenes are illustrated on a double-page in this number. Maidstone itself, it may be recalled, suffered during the wintry weather from serious floods on the upper Medway and its tributaries.





By G. K. CHESTERTON.

EVERYBODY knows, I hope, the philosophy of that maritime character, celebrated by Mr. Masfield, who had the honour to be the mate of Henry Morgan. Probably the most familiar phrase in it is the one: "But I'm for toleration and for drinking at an inn." The pirate was probably not aware that he was recording the tragic separation of Liberalism and Liberty. It is the tragic irony of the progressive position to-day that those who talk most about Toleration are exactly those who cannot tolerate the idea of anybody drinking at an inn.

Being myself a Liberal who has wandered away from the other Liberals, without ever getting any nearer to the Conservatives or the Socialists, it is probable enough that I shall be left lonely in that lonely inn; or possibly in the sole company of the old, bold mate of Henry Morgan. Certainly, if I have to choose between plutocracy and piracy, I prefer the pirates; for that sort of crime necessitated some sorts of virtue: The pirate who grew rich on the high seas at least could not be a coward; the pirate who grows rich on the high prices may be that, as well as everything else that is unworthy. Besides, the old pirate was continually pursued by the law; the new pirate is not; he is as likely as not to be in Parliament making the law. But there is one thing that I will not pardon in him, if I pardon everything else, as the way of the world or the fashion of the time. If I am to tolerate him, I will not tolerate his intolerance. I will not pardon him if he sits in Parliament and makes laws against men drinking at an inn, while he himself continues to sit drinking in a dining-room.

There are a good many prosperous and progressive persons of whom this is literally true. Their hypocritical practice is worse even than their inconsequent theory. Even by their own account, they are for toleration, but against anybody drinking wine. But actually, in their own practice, they are for drinking wine and against toleration of it in anybody except themselves. Compared with that sort of politician, a pirate like Captain Flint, who died roaring for rum in Savannah, is certainly a very honest and reputable figure. And if a pirate may be the object of relative respect to a true Liberal, a smuggler ought surely to commend himself to the most earnest sympathies of the great Liberal party, with its dislike of tariffs and import duties. The old smugglers were actually called Free Traders; and there are still a good many Free Traders who would be morally much improved by becoming smugglers.

But anyhow, if, as many seem to suppose, there is a prospect of one of the more progressive groups going to form the next Government, I think it will be well for all people, of all political opinions, to prepare themselves to resist certain sorts of social oppression. And the way to resist these things is not to wait for the last moment and then shout the latest catchword, but to go back to the first principle and be ready for the first attack on it. If there is one thing I believe in with a solid certainty, it is in discussing the abstract question before what is called the practical question. In other words, it is clearing up the matter while it is moral and before it becomes merely political. What are the real principles governing all these problems of Prohibition and True Temperance and model public-houses and the rest? Most, even of those who know what they think, do not know why they think it. Most, even of those who

are right, hardly know that they are right and are easily bullied into being wrong.

Of course, there are two totally different questions; whether we think fermented liquor good or harmless and whether we ought to forbid it to those who do think it good or harmless. The former is an opinion; the latter is an oppression; or, to put it more impartially, a persecution. A teetotaler may quite consistently think he is right, without thinking he has a right to take away other people's rights. Many teetotalers do take this truly liberal view; and they are better Liberals even than the mate of Henry Morgan and myself. For they are granting

trickling back again; a tradition even when it is a secret? Has the whole thing any real relation to the ultimate realities; to religion and the rights of man and all the roots of our being?

The total abstainer really has a philosophy, conscious or unconscious; it is much the same philosophy that is now leading some Teutonic philosophers to run about naked in the woods. It might roughly be stated thus: something is obviously wrong with mankind; but we believe that the true outline of man may be reached by simplification. A tree is a total abstainer; a fish disports himself in the sea without a bathing-suit; and these things are praised by all the poets as admittedly beautiful and healthy and complete. Man will now be made complete by shedding, not only the old slaveries of misgovernment, but the old slaveries of habit, the artificial customs that have formed like an accretion upon him in the superstitious past; and the superstitions of special festivity will pass with the superstitions of special mortification. Such a philosopher cannot but feel that wine is a sort of quack medicine with which the medicine man has drugged the tribe in a dark age. Such a philosopher also cannot but feel, when he is consistent, that trousers are artificial appendages, like wooden legs; or that wearing a hat on the head is a confession of weakness, like wearing a green shade over one eye.

Such a philosophy is quite coherent and complete; there is nothing the matter with it except that it is all nonsense. It is nonsense because it is not natural but unnatural; unnatural to man as he is, was, and always will be. We can say, if we like, that it is natural to man to be artificial. And the proof of it is that, while he is both better and worse than the beasts, when he tries these tricks he comes out worse and not better. In a race of running naked in the woods, the hairy animals will always outstrip and survive him. If he tries to be a vegetarian, the hippopotamus will always be a vegetarian on a far vaster scale than he. The cow will always go on eating vegetables, with a patience and serene continuity which would bore the gravest vegetarian to the point of suicide. For the cow scarcely stops to sleep and never stops to think. If he simplifies his life by being a water-drinker, there will always be other animals who can drink a great deal more water; and (what is even more important) other animals who can drink a great deal less. The camel is not only on the water-wagon; we may say that he is the water-wagon. Man, to whom alone is revealed the divine humility, has everywhere founded his superiorities on his inferiorities. Being an outcast without protection against the cold, he has made himself an artificial skin; and, while he was about it, he has made the purple robes of Tyre and the golden copes of Milan. Being unable to sleep under the stars like the stronger creatures, he has huddled ignominiously under a roof; and, incidentally, made the roof a thing like Glastonbury or the Taj Mahal. And having, for some strange reason, broken down in the rhythm by which all the other unconscious creatures live, he has made a rhythm of his own, with special crises and high moments of festival; because the deep mystery of his nature demands variety and the concentration of contentment into conviviality. Therefore he is no more ashamed that ale is artificial than that clothes or cookery are artificial; knowing that with that artificiality would perish all the arts.



A FAMOUS "CHARACTER" FROM SOUTH AFRICA VISITING THIS COUNTRY: MR. ALOYSIUS HORN, AUTHOR OF "THE IVORY COAST IN THE EARLIES," AS HE APPEARED ON LANDING RECENTLY IN ENGLAND, WITH A SPEAR AS WALKING-STICK.

One of the literary events of 1927 was the appearance of that unique book, "The Life and Works of Aloysius Horn, an Old Visitor." The Works written by himself at the age of seventy-three; and the Life, with such of his Philosophy as is the gift of Age and Experience, taken down and here edited by Ethelreda Lewis. The Foreword written by John Galsworthy. I. The Ivory Coast in the Earlies: the narrative of a boy trader's adventures in the 'Seventies (published by Jonathan Cape). This remarkable book was given a full-page review in our issue of August 13, and in that of September 24 Mrs. Lewis, herself a noted novelist, told how she first became acquainted with Aloysius Horn, then a "doorstep merchant" at Johannesburg, how she drew him out and collaborated in the record of his strange experiences, and how she introduced him to Mr. Galsworthy, who was equally fascinated. And now the "old Visitor" is visiting Old England. Our drawing shows him, with his spear walking-stick, seated on the quay just after he had landed.

From the Drawing by Alfred Leete.

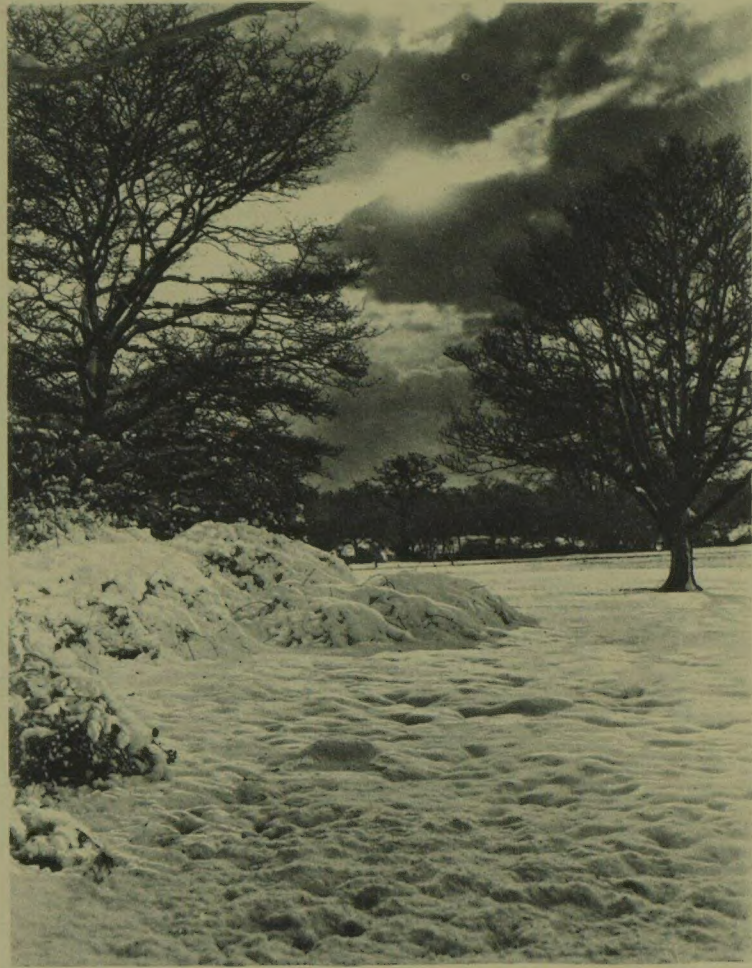
a liberty they cannot even enjoy. Still, in preparing for the Prohibition controversy, it will be better, I think, to go yet further back and begin by thoroughly understanding the tradition of fermented liquor itself. Why is this thing so wide and general an institution of human history; only swept away suddenly from time to time in special places, by the Moslems in the desert, and the Middle-Westerners on the plains; and even into those plains and deserts almost always



## THE ART OF JACK FROST: BEAUTIES OF SNOW-CLAD LANDSCAPE.



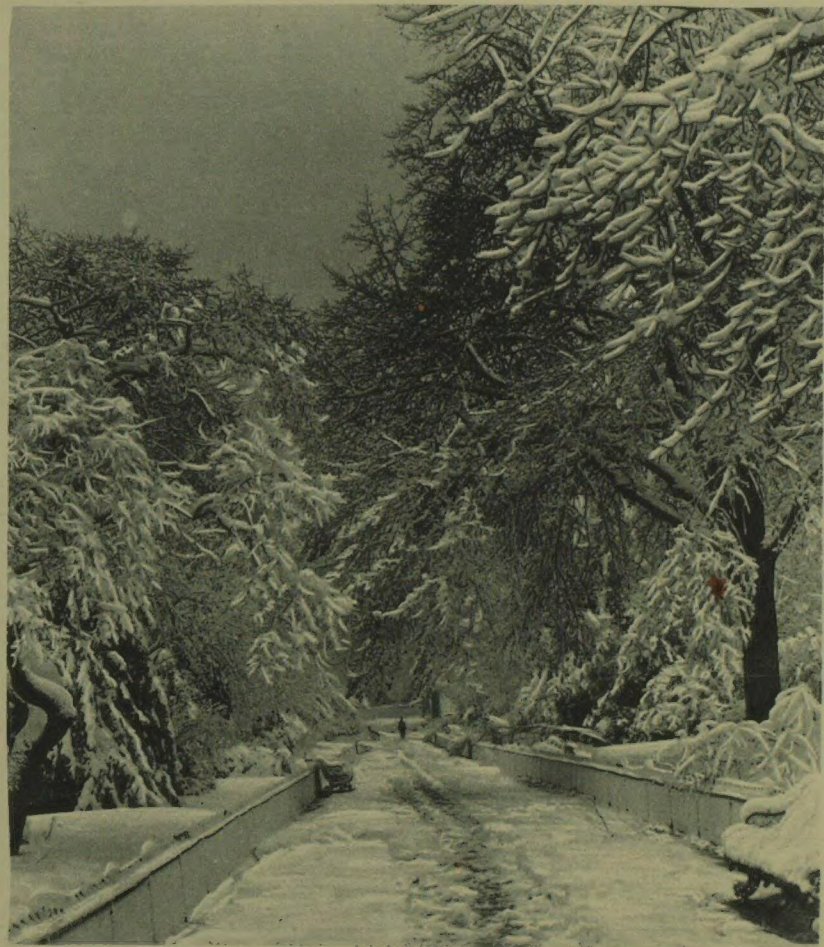
DANGEROUS TO MOTORISTS, BUT A DELIGHT TO THE EYE OF AN ARTIST: BEAUTIFUL SNOW EFFECTS IN A SURREY LANE BLOCKED BY FALLEN TREES



"OVER THE WOODLANDS BROWN AND BARE; OVER THE HARVEST-FIELDS FORSAKEN": A CARPET OF SNOW NEAR HADLEY WOODS.



JACK FROST'S RECENT "ART EXHIBITION" IN BERLIN: EXQUISITE TRACERY OF SNOW AND HOAR-FROST ON TREES AND SHRUBS IN THE TIERGARTEN.



LONDON EMULATES THE WINTER CHARM OF SWITZERLAND: A PICTURESQUE VISTA IN HYDE PARK, WITH SEATS "UPHOLSTERED" IN SNOW.

However inconvenient the recent snowfall may have been to motorists and other travellers, or to the dwellers in remote villages, it afforded that inimitable artist, Mr. Jack Frost, an opportunity for producing some of his most exquisite effects in winter landscape and woodland scenes. In other words, we give the above photographs to illustrate the picturesque side of a spell of real winter weather, which this country and other parts of Europe have lately experienced. No

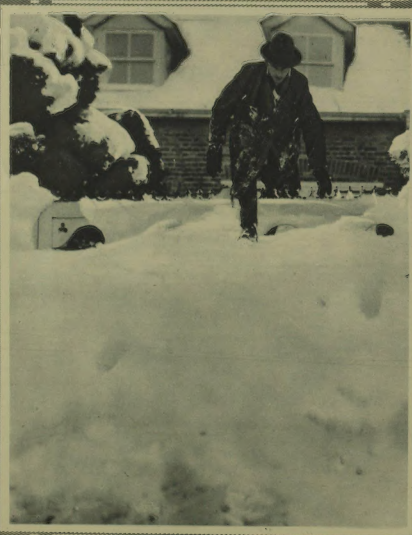
black-and-white draughtsman could surpass the delicate tracery of branch and twig on frost-bound trees and shrubs, or the infinite gradations of light and shade in a snow-carpeted landscape gleaming under the winter sun. Beautiful indeed are the results when (in the words of Longfellow) "Out of the bosom of the air, Out of the cloud-folds of her garments shaken, Over the woodlands brown and bare, Over the harvest-fields forsaken, Silent, and soft, and slow Descends the snow."



## SOUTHERN ENGLAND UNDER SNOW: TRIBULATIONS OF THE TRAVELLER.



TWO MOTORISTS TRYING TO DIG OUT THEIR CAR BURIED FOR SEVERAL DAYS IN A SNOW-DRIFT NEAR WESTERHAM: A TYPICAL INCIDENT OF THE "ARCTIC" CONDITIONS IN KENT.



LEAVING HIS HOME BY STEPPING ACROSS THE TOP OF THE GARDEN GATE: AN INCIDENT AT KESTON, KENT, WHERE SNOW-DRIFTS WERE TEN FEET DEEP.



TATTENHAM CORNER UNDER SNOW: A VIEW OF THE EPSOM RACE-COURSE DURING THE WINTER WEATHER, WHICH PREVENTED MANY SPORTING EVENTS FROM TAKING PLACE.



GOING OUT INTO "THE WHITE": A MOTOR-CYCLIST WITH A SIDE-CAR ON THE ROAD NEAR FAIRBOURGH, WITH DRIFTING SNOW BLOWING ACROSS IT.

On another page in this number we illustrate the picturesque beauty of snow in a winter landscape. The above photographs, by way of contrast, show its inconvenient and often dangerous side. During the great snowfall which recently visited the South of England, many villages and houses in various parts of the country were entirely cut off from communication with the outer world, food supplies were in some places distributed by aeroplane, roads and railways were blocked by deep snowdrifts, and many motor-cars had to be abandoned until they could be gradually dug out. One district that suffered severely was the country round St. Albans, where the drifts were about ten feet deep. In Kent similar conditions prevailed. The road at Keston was completely blocked by snow, and it was impossible to leave or approach the village on that side. Biggin Hill was isolated, and one bungalow there was half hidden by snow blown against it when the storm was at its height. Masses of snow had to be cleared before the occupants could get out. A number of sporting fixtures had to be abandoned, such as the racing



BURIED IN A SNOW-DRIFT UP TO THE BASE OF THE ROOF: A BUNGALOW AT BIGGIN HILL, KENT, ONE OF MANY VILLAGES WITH WHICH COMMUNICATION WAS CUT OFF.



THE "SLUSH" EFFECT IN LONDON: THE USUAL CONDITIONS CAUSED BY SNOW IN TRAFFIC-FREQUENTED STREETS—A VIEW IN PARLIAMENT SQUARE, WITH WESTMINSTER ABBEY AND ST. MARGARET'S.

at Kempton Park and the National Hunt Meeting at Cheltenham. Describing the state of things shortly before the thaw, the "Times" said: "Outside the centres of population, the countryside in southern England remains in the grip of the snowfall. Communication by road everywhere is slow, and in many places quite near London residents are still snowed in, or at most have a narrow traffic lane. Even a centre like St. Albans remained isolated until yesterday (December 28) when men completed the task of hacking a single-way track from London through the worst of the snowdrifts. . . . The main road from Caterham to Westerham remains impassable; and at one point on Botley Hill there were drifts about 15 ft. deep. Many houses on the ridges of the North Downs are still cut off, but the village of Keston regained touch with the outer world yesterday. Parts of Biggin Hill are still almost inaccessible. Yesterday motorists were diving between high walls of snow on many of the main arteries from London. Fifteen feet of snow was reported in one drift on the London-Sevensoaks road."

## THE INCONVENIENT SIDE OF A JACK FROST LANDSCAPE.



ROAD TRAVEL NEAR ST. ALBANS AFTER THE GREAT SNOWFALL: DIFFICULTIES OF TRANSIT IN A DISTRICT OF THE HOME COUNTIES ESPECIALLY AFFECTED.



A PEDESTRIAN RESCUED FROM A DANGEROUS PREDICAMENT NEAR BIGGIN HILL: CLIMBING OUT OF A 20-FT. SNOW-PIT, AFTER A FALL BROKEN BY CLUTCHING A TREE.



# PIJOAN ON THE ART OF THE AGES.

BEING AN APPRECIATION OF  
**"HISTORY OF ART." By JOSEPH PIJOAN.\***

(PUBLISHED BY MESSRS. SALVAT, BARCELONA.)

HALF a century ago a "History of Art" in three volumes of equal size would have taken the reader to the end of the Middle Ages in the first volume, to the golden days of the Renaissance in the second, and to the date of publication in the last part. A few introductory pages would be devoted to the Stone Age, followed by brief chapters on Babylonian, Assyrian, and Egyptian art, and by long disquisitions on the art of Greece and Rome. The period from the decline of Rome to the birth of modern art in Tuscany in the persons of Cimabue and Giotto would be treated in a perfunctory way as a time of stagnation and decadence. The Far East—China, Japan, and India—and Mexico would be briefly referred to; Negro art not at all; and modern developments not be traced beyond the war between the French Classicists and Romanticists, the experiments of the Impressionists probably being ignored as ultra-modern eccentricities not worthy of a place in a serious account of the world's art.

That was a time when academic perfection was held up as the only standard for judging a work of art, and when the representational inaccuracies and distortions of primitive and archaic art were ascribed to ignorance or lack of technical skill. To-day we know better. We know that the artists of every period had full command of the artistic language that was needed to express what they had to say. And we realise that the artistic manifestations of earlier civilisations are based on purer and more abstract aesthetic principles than the Classicism, Romanticism, Realism, and Impressionism of the nineteenth century; and creative artists throughout Europe and America are striving to regain that grasp of essentials and of significant form, which had been all but lost in centuries of evolution tending towards an ever more exact representation of reality.

It is hard to tell whether the growth of public interest in prehistoric, barbaric, and primitive art is the result of this modern movement which has its source in the revolutionary activity of the three "old masters" of post-Impressionism, Cézanne, Gauguin, and Van Gogh, or whether the new orientation of creative art is due to the fruitful art-historical research work which has made the present generation familiar with and appreciative of certain early and exotic phases of art that our forefathers were wont to regard as bizarre curiosities without any particular aesthetic significance. The fact remains that the up-to-date art historian views his subject from an entirely different angle, and is keenly conscious of the immense aesthetic importance of the art produced by primitive races, by extinct civilisations, and by the nations of the Far East.

Señor Joseph Pijoan, the author of the very lucid and instructive "History of Art," translated by Ralph L. Roys, and published by Salvat, in Barcelona, is an art historian who approaches his subject from the modern point of view. Of his three bulky and lavishly illustrated volumes, the first leads from the expression of the art instinct of primitive races, which is akin to the child's attempts at giving form to the vague pictures evoked in its mind by the memory of things seen, to the decadence of classic art in Rome. He deals with the underlying principles and the actual achievement of neolithic man; with the survival of prehistoric art forms in the primitive races of our own time; with the art of pre-dynastic and dynastic Egypt, Assyria, Babylonia, ancient Persia, Phœnicia, the Mediterranean Littoral, India, China, Japan, Mexico, Yucatan, and Peru,

and, of course, with archaic Greek art and the classic art of Greece and Rome.

The entire second volume is devoted to a very thorough investigation and analysis of early Christian art in the Western and Eastern world, the Byzantine, Carolingian, Romanesque, and Gothic styles; whilst the third and concluding volume traces the evolution of art from the origin of the Renaissance to the present day. Since the author, in common with other contemporary students, regards the Italian trecentists to be forerunners of the Renaissance rather than Gothics—the Gothic style never having taken proper root in Italian soil—he is justified in departing from the customary chronological sequence by carrying his historical sketch of Gothic development in the

of Margaritone's National Gallery picture in "Penguin Island." The Spanish historian altogether takes a very broad and comprehensive view of the artistic progress of the human race, and knows how to place all the different phases of this evolution in relation to all that led up to them, and, in turn, ensued from them. Indeed, the value of his book lies largely in these generalities, through the tangle of which the author proves himself a very reliable guide. It is only when he deals with personalities and details that he commits an occasional slip. It is, for instance, difficult to agree with him when he refers to that charming Renaissance genre painter, Benozzo Gozzoli, as the last great successor of Giotto.

Lucrezia Buti, the nun whom Filippo Lippi abducted from her convent, figures in this book as "Lorenza Butti." There is no mention whatever of the Vivarini family and their important School; Piero di Cosimo is only referred to as the master of Andrea del Sarto; and full justice is scarcely done to the important influence of Gentile di Fabriano. If Raphael's figures are stated to have "a certain morbid roundness," the fault lies presumably with the translator's rendering of the word "morbido"; but the author himself must be held responsible for the assertion that Botticelli's only frescoes are those at the Vatican—he must surely be familiar with the two glorious examples at the Louvre!—and for the erroneous statement that Pier dei Franceschi's portraits of the Duke of Urbino and his wife are at our National Gallery.

As the author approaches the art of the present day, with its innumerable artistic ramifications, he becomes necessarily more sketchy and summary. Seeing things in their true historic relation, he has more sympathy with modern Expressionism than with the art of the nineteenth century which culminated in Impressionism. English readers may feel a little hurt when they find the comparative insignificance of British artistic achievement in the opinion of Continental critics. There can be no doubt that this opinion is largely due to our insular seclusion; but, even so, one might expect that the fame of Blake, of Crome and Cotman, of Gainsborough as a landscape painter, of Alfred Stevens would have penetrated to Barcelona. Yet there is no indication of it in this History of Art. Turner is dealt with in the most perfunctory fashion, Constable only as a possible, though by no means certain, influence on French landscape painting. Indeed, according to Señor Pijoan, England has produced nothing in painting between the pre-Raphaelites and the present generation as represented by Lavery, Orpen, and John; nothing at all in sculpture, and—what is worse—nothing in architecture except St. Pancras Station and the hotels on the Strand and Regent Street!

Whistler and Sargent are placed to the credit of America, which is altogether more generously treated by the author. But even there it appears that the author's knowledge of Anglo-Saxon art is not as thorough as his grasp of the art of the Latin races. It is as strange to read of the "luminous vibration of Whistler," as to learn that "the best features of Whistler are repeated in Sargent." To us these two Anglo-American masters represent two opposite extremes—Whistler, the fastidious, impeccable artist, the man of taste and of æsthetic theories; and Sargent, the painter-craftsman, full-blooded, impulsive, unselective, almost photographic.

Still—these are minor points. On the whole, Señor Pijoan has done admirably well, and has given us an outline "History of Art" that should be accorded a prominent place on the shelves of every art library.



BY "LE DOUANIER": "THE MONKEYS"—BY HENRI ROUSSEAU.

The correspondent who sends us details of this particularly interesting picture by Henri Rousseau (called "Le Douanier") writes: "This curious but delightful fantasy by the famous Frenchman who was for so many years a poor Customs official on starvation wages, and painted purely for his own pleasure, is by way of being a very human document. Rousseau was apparently once induced in the course of his employment in the French colonies to sign a series of false cheques. He found himself almost immediately before the magistrate. The latter, evidently a man of discernment, acquitted him on the ground that he had acted without knowledge. The painter, with the childlike naïveté characteristic of him, promised to paint the portraits of the judge and his clerk. Here is the result!"—[Reproduced by Courtesy of the Leicester Galleries.]

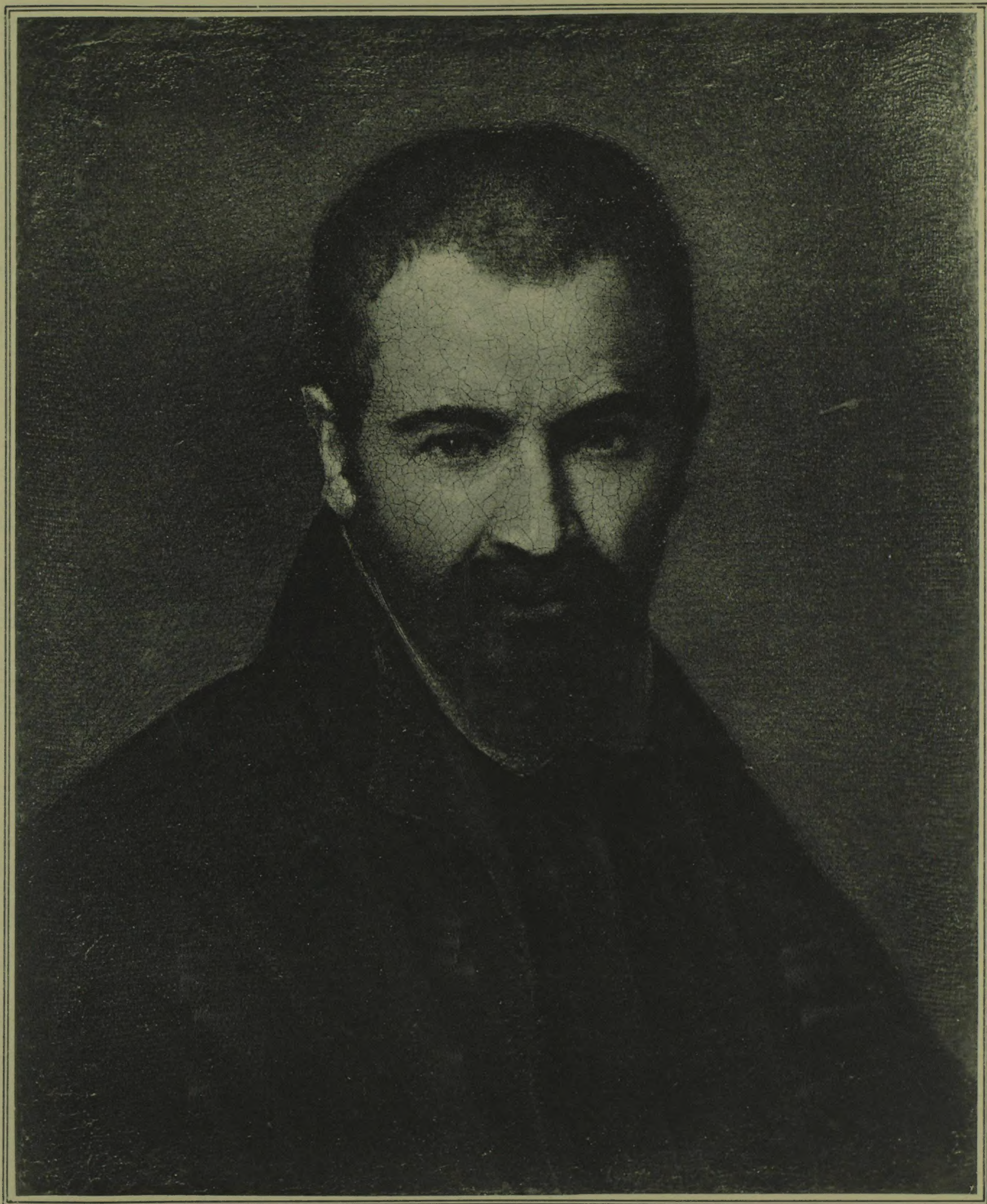
North, in the second volume, well into the fifteenth century, and returning in the third volume to the early thirteenth century in Southern Italy, the cradle of the Renaissance, since it was Apulia that gave birth to Niccola Pisano, the first master who turned to classic examples for his inspiration. It was Niccola's pupils who spread the new style throughout Italy, and sowed the seed of the splendid later developments, Giovanni Pisano working in Pisa and Padua, Tino da Camaino in Naples, Arnolfo in Rome and Orvieto, and Guglielmo in Bologna.

Señor Pijoan's knowledge and appreciation of primitive and archaic phases of art does not by any means make him blind to their faults. Thus he rightly dismisses Margaritone as a painter whose only merit was that he signed his pictures at a time when such self-assertiveness was quite unusual—one remembers Anatole France's delightful analysis

\* "History of Art." By Joseph Pijoan. Foreword by Robert B. Harshe, Translated by Ralph L. Roys. Three Volumes. (Salvat, Barcelona.)



## A MYSTERY OF PERSONALITY SOLVED: CORREGGIO REVEALED.



### THE ONLY KNOWN REPRESENTATION OF THE PAINTER: A NEWLY DISCOVERED SELF-PORTRAIT BY CORREGGIO.

Our correspondent sends us the following note about the extremely interesting picture reproduced above: "This most beautiful and sensitive portrait, unearthed by Lord Lee from the London market and now in his collection at White Lodge, Richmond, is by the hand of Correggio (1494-1534). Its authenticity has been firmly established by two well-known experts working quite independently—first by Signor Adolfo Venturi, and secondly by Mr. Roger Fry, in the 'Burlington Magazine.' Mr. Fry, after a critical examination, in which one of the points is the exact similarity of the craquelures as compared with those on other works

by Correggio, comes to the conclusion that this is not merely by the master, but is definitely a self-portrait. This renders the discovery of more than usual importance, for we have no portrait of Correggio—not even by another hand. We know he lived a quiet sheltered existence in his province, and never went to Rome. Vasari could find out very little about him. He says: 'I have been at great pains to procure his portrait; and I have not been able to find why he did not do his own portrait, why he never was portrayed by others, nor why he lived in so retired a fashion.' Perhaps Vasari's first question is answered."



## THE WORLD'S OLDEST STONE BUILDINGS? SAKKARA RECONSTRUCTIONS.

RECONSTRUCTION DRAWINGS BY M. JEAN-PHILIPPE LAUER. BY COURTESY OF MR. CECIL M. FIRTH, DIRECTOR OF THE EGYPTIAN DEPARTMENT OF ANTIQUITIES EXCAVATIONS AT SAKKARA. (COPYRIGHTED.)

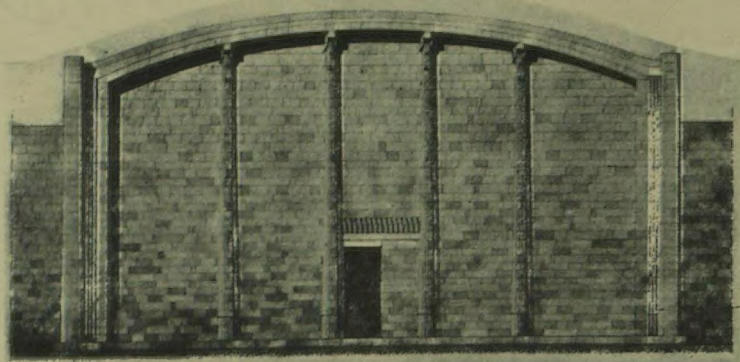


FIG. 1. WITH A DOOR PROBABLY CLOSED BY A SLIDING CURTAIN, INDICATED BY THE PROJECTION OF THE PATTERN ABOVE IT TO THE RIGHT: THE FAÇADE OF THE CHAPEL OF HETEP-HER-NEBTI, DAUGHTER OR WIFE OF KING ZOSER.

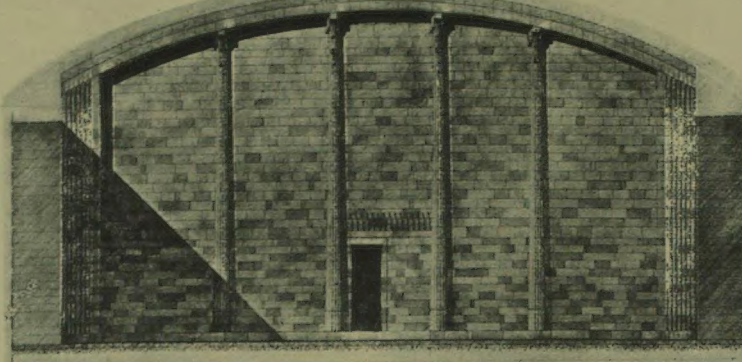


FIG. 2. REMARKABLE FOR THE EXTRAORDINARY SLENDERNESS OF THE FLUTED COLUMNS, PERHAPS REPRESENTING A CONVENTIONALISED PLANT-FORM: THE FAÇADE OF THE CHAPEL OF INT-KA-S, A DAUGHTER OR WIFE OF ZOSER.

THESE reconstruction drawings of the extraordinary Third Dynasty buildings excavated for the Egyptian Government at the Step Pyramid, Sakkara, under the superintendence of Mr. Cecil M. Firth, are the work of M. Jean-Philippe Lauer, a young French architect attached to the Egyptian Department of Antiquities. They are reproduced from the official publication of the results of one of the most important pieces of archaeological research undertaken by the Egyptian Government. There is nothing whatever imaginary or conjectural about them. Figs. 1 and 2 show the elevation of the façades of the chapels of two tombs which are doubtless those of the two daughters of Zoser, or possibly of two of his Queens. The engaged columns (25-29 ft. high) are fluted, and are of extraordinarily slender proportions. They may be derived from a conventionalised plant-form, a bundle of reeds split down the centre, so as to expose the concave interior, or even a bundle of the stiff, narrow leaves of some marsh plant. Fig. 3 shows the great boundary wall (30 ft. high), having

projecting towers at intervals, with eight ranges of sham loopholes and double doors carved in stone between two of the towers. This wall encloses the Step Pyramid, and is nearly a mile square, all the Third Dynasty buildings lying within it. Figs. 4 and 5 show a section and elevation of the entrance colonnade, with fasciculated columns 19½ ft. high, probably representing bundles of reeds. All this architecture has a strangely non-Egyptian look, and is even modern, or *art nouveau* in appearance, but these buildings are the oldest of stone in Egypt, and therefore, perhaps, in the whole world. The coloured illustration (opposite), which is from a drawing by Mrs. W. N. Firth, shows a doorway between two of the underground rooms in the great Royal Tomb built on and below the boundary wall which surrounds the Step Pyramid at Sakkara. The white limestone jams and lintel of the doorway are carved with the name and titles of King Zoser of the Third Dynasty, who may have built this tomb for his burial-place should the Pyramid not be finished at the time of his death. The doorway is set in a wall decorated

(Continued opposite.)

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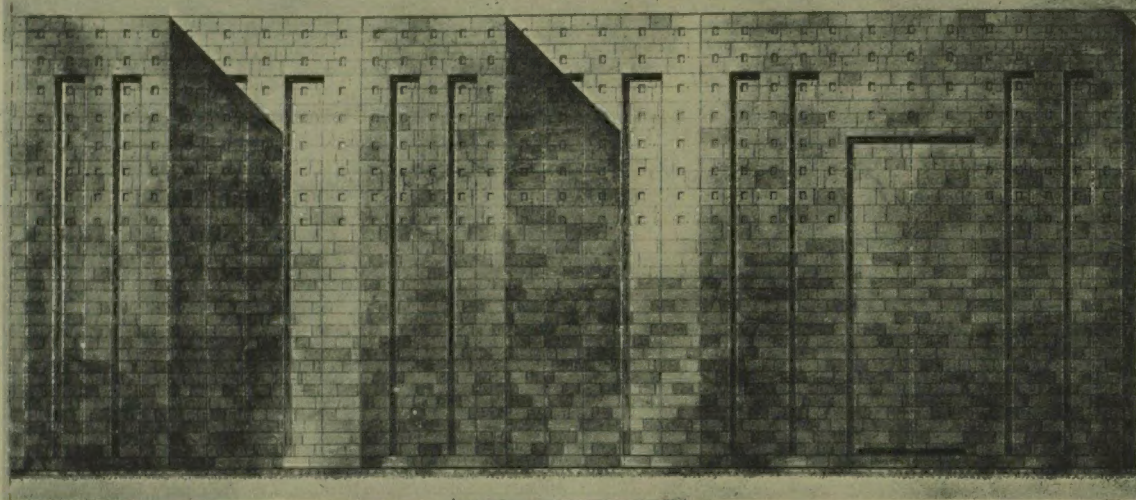


FIG. 3. THE OLDEST STONE ARCHITECTURE IN EGYPT, LOOKING "STRANGELY NON-EGYPTIAN AND EVEN MODERN OR ART NOUVEAU": PART OF THE GREAT BOUNDARY WALL, 30 FT. HIGH AND NEARLY A MILE SQUARE, SURROUNDING THE STEP PYRAMID—SHOWING SHAM LOOPHOLES AND DOUBLE DOOR.

appearance, but these buildings are the oldest of stone in Egypt, and therefore, perhaps, in the whole world. The coloured illustration (opposite), which is from a drawing by Mrs. W. N. Firth, shows a doorway between two of the underground rooms in the great Royal Tomb built on and below the boundary wall which surrounds the Step Pyramid at Sakkara. The white limestone jams and lintel of the doorway are carved with the name and titles of King Zoser of the Third Dynasty, who may have built this tomb for his burial-place should the Pyramid not be finished at the time of his death. The doorway is set in a wall decorated

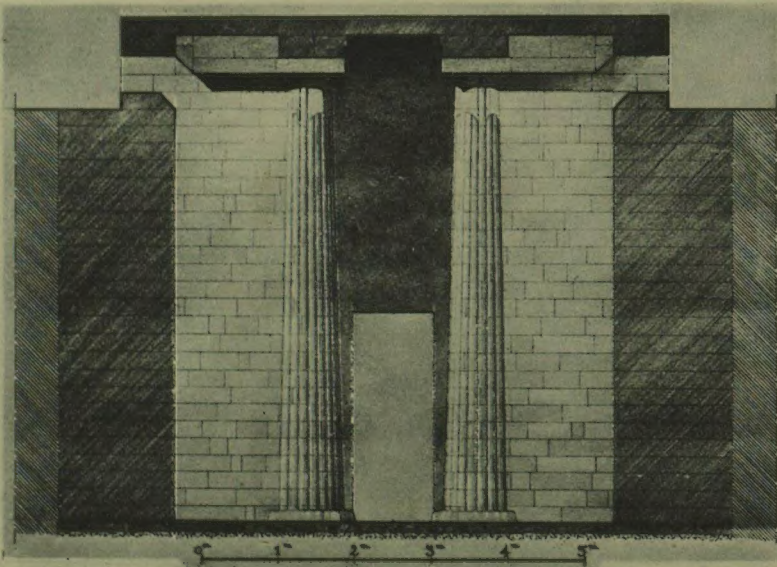


FIG. 4. DATING FROM THE TIME OF KING ZOSER, OF THE THIRD DYNASTY IN EGYPT, ABOUT 3000 B.C.: A PART OF THE SOUTHERN COLONNADE DISCOVERED AT SAKKARA—A RECONSTRUCTION DRAWING.



FIG. 5. RATHER SUGGESTIVE OF A GREEK TEMPLE AT A MUCH LATER DATE: PART OF THE ENTRANCE COLONNADE, WITH FASCICULATED COLUMNS, 19½ FT. HIGH, PROBABLY REPRESENTING BUNDLES OF REEDS.

(Continued.)

with blue tiles 2½ in. by 1½ in. in size, and the colour of the drawing is exactly matched from the tiles themselves. This decoration represents a wall of reeds or of reed mats, which was the material used to construct the primitive Egyptian house or temple. The reeds are arranged vertically, the narrow white horizontal bands carved in the limestone representing the uniting cords. The arch over the doorway is supported by a series of "Dad" signs, a motif well known in later Egyptian art. The sign is clearly shown here as derived from bundles or sheaves of plant stems, such as rushes, tied together and pushed one sheaf into another to give greater length and stability. Possibly there is some analogy between the setting up of the vertebral column of Osiris (which is the Egyptian religious text

appropriate to the *Dad* amulet) and the fitting one within the other of these sheaves of rushes, especially as one of the aspects of Osiris was that of a god of vegetation. Such a construction may well have formed the relieving arch over a doorway or window, in the primitive temporary houses of reeds which were perhaps the only constructions possible in the annually inundated Nile Valley, before the inhabited sites had risen high enough to provide foundations for buildings in mud brick or stone. The funerary chamber of the tomb has not yet been reached: it is built at the bottom of a pit 100 ft. deep, filled with blocks of stone set in clay, and the whole of this filling will have to be removed. The blue-tiled rooms are the underground apartments in which the soul of the dead King might abide.



# A Blue-Tiled Tomb 5000 Years Old; and Mysterious Footprints.

FROM A DRAWING BY MRS. W. N. FIRTH; REPRODUCED BY COURTESY OF MR. CECIL FIRTH, DIRECTOR OF EXCAVATIONS AT SAKKARA FOR THE EGYPTIAN DEPARTMENT OF ANTIQUITIES.



INSCRIBED WITH THE NAME OF PHARAOH ZOSER (ABOUT 3000 B.C.): A DOORWAY IN THE TOMB LATELY FOUND AT SAKKARA, WITH WONDERFUL BLUE TILE WORK OF REED-MAT DESIGN ON THE WALLS.

We now illustrate in the full glory of its actual colouring one of the wonderful tiled chambers in the Sakkara tomb, of which photographs were given, soon after its discovery, in our issue of November 12 last. Sakkara is some fifteen miles from Cairo, and the tomb was found by the Egyptian Antiquities Department expedition at work there for five years under Mr. Cecil Firth. In most of the rooms the walls are tiled so as to give the impression of

being lined with reed mats, the tiles being let into grooves in the stone, while narrow bands of white limestone are carved to represent the fastenings by means of which the reeds are held together. Each room has an arched design above, in imitation of a window, with mullions formed by *Dad* signs of blue-tile inlay, similar to those in the outer shrine of Tutankhamen, but the Sakkara work is some 1700 years earlier, dating from about 3000 B.C.



# Sunday at St. Moritz: Skiers Put on Their "Armour" after Church.

FROM THE WATER-COLOUR BY C. E. TURNER, OUR SPECIAL ARTIST IN SWITZERLAND. (COPYRIGHTED.)



A GOOD START TO A SUNDAY SKI-RUN AT ST. MORITZ, NAMED AFTER A MARTYRED ROMAN GENERAL: SKIERS LEAVING THE SWISS PROTESTANT CHURCH ON THE DORFSTRASSE.

Many "devotees" of winter sport at St. Moritz, who do not neglect more serious devotions, attend the Sunday morning service (10 to 11 a.m.) at the Swiss Protestant National Church, which is situated in the middle of the village, on the Dorfstrasse leading from Campfer to Cresta and Celerina. Our picture shows the congregation coming out of church, and some of them putting on their ski, which they have left outside during the service. "St. Moritz," writes Mr. James F. Muirhead in

"A Wayfarer in Switzerland" (Methuen), "is named from St. Maurice of the Theban Legion. It is now the undoubted monarch of Swiss winter sport." The same saint, he mentions, gave his name to another Swiss village, near the Great St. Bernard. "A little north of Martigny lies St. Maurice, named from the leader of the Theban Legion (raised in Egypt), who were all—so says tradition—martyred here in 302 A.D. for refusing to serve against their fellow-Christians in Gaul."



# THE NEW YEAR HONOURS: DISTINGUISHED PEOPLE IN THE "LIST."



**A G.C.V.O.: THE MARQUESS OF ANGLESEY.**  
Lord Chamberlain to H.M. the Queen since 1922. Captain in the Reserve of Officers; late Captain, Royal Horse Guards.



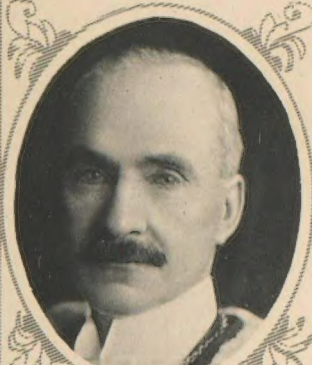
**A KNIGHT: MR. EDWARD GERMAN.**  
The distinguished musical composer. Best-known, perhaps, for his music to "Henry VIII." Wrote the Coronation March used for the King's Coronation.



**A D.B.E.: THE DUCHESS OF BEDFORD.**  
Receives the honour for public services. A member of the Society of Radiographers. Has written numerous papers on ornithological subjects.



**A KNIGHT: MR. JOHN R. BROOKE.**  
Secretary of the Central Electricity Board since 1927. Formerly Permanent Secretary, Ministry of Transport (1923-27). Was created a C.B. in 1919.



**A KNIGHT: MR. ALEXANDER STEVENSON.**  
Lord Provost of Edinburgh. Honoured for municipal service—in company with the Lord Provost of Glasgow, and others.

**A BARONET: SIR ARTHUR WORLEY.**

General Manager of the North British and Mercantile Insurance Company and of the Railway Passengers' Assurance Company. A C.B.E.



**A BARONET: COLONEL WILLIAM E. C. CURRE.**

Honoured for political and public services in Monmouthshire. A C.B.E., J.P., and D.L. A country gentleman and a Master of Fox-hounds.



**A G.C.V.O.: SIR NORMAN FENWICK WARREN FISHER.**

Permanent Secretary of H.M. Treasury and head of the Civil Service since 1919. Entered Inland Revenue Department by open competition (Class 1) in 1903.



**A BARONET: MAJOR-GEN. SIR RICHARD H. CHARLES.**

Sergeant Surgeon to H.M. the King. Formerly Physician to the Prince of Wales. Late President, Medical Board, India Office.



**A BARONET: MR. JAMES GOMER BERRY.**

Concerned with various newspaper and publishing enterprises, including the recent purchase of the "Daily Telegraph."



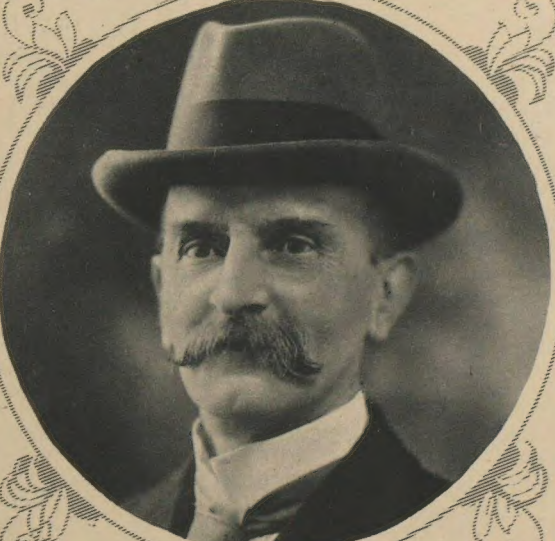
**A K.C.V.O.: COLONEL CLIVE WIGRAM.**

Assistant Private Secretary and Equerry to H.M. the King since 1910. Formerly A.D.C. to Lord Elgin, Viceroy of India, and to Lord Curzon, Viceroy of India.



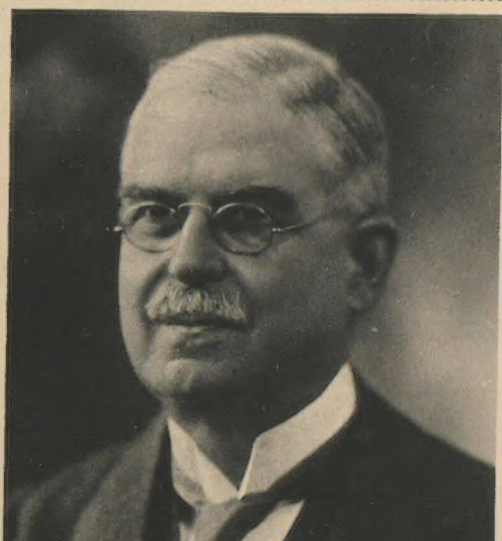
**A BARON: LIEUT.-COL. THE RT. HON. G. A. GIBBS.**

Treasurer of his Majesty's Household. M.P. for Bristol West since 1906. A Government Whip in the House of Commons, 1917.



**A BARON: THE RT. HON. SIR FREDERICK LUGARD.**

Former Governor-General of Nigeria; and a famous Empire-builder. British Member of Permanent Mandates Commission of the League of Nations since 1922.



**A BARON: SIR GERALD STRICKLAND.**

Prime Minister of Malta. Member of Parliament for Lancaster since 1924. Owner and Director of the "Times of Malta" newspaper.

The New Year Honours List, which is always awaited with interest, was published a day later than usual this week, owing to the fact that the first of the month fell on a Sunday. There are three new Peers, and two new Privy Councillors—Mr. J. C. C. Davidson, the Chairman of the Conservative and Unionist Party since November 1926, and Sir Kingsley Wood, M.P. for Woolwich West Division, and Parliamentary Secretary to the Ministry of Health since November 1924. The Baronets number five, and include, in addition to those whose portraits are given,

Mr. James Caird, who receives his honour for public and philanthropic services, and will be remembered as having taken a leading part in the "Save the 'Victory' Fund," and the kindred fund for the "Implacable," funds to which he contributed largely. The Duchess of Bedford becomes a Dame Commander of the Most Excellent Order of the British Empire; and the same honour goes to Miss Jane Frances Dove, M.A., J.P., former Head Mistress of St. Leonards School, St. Andrews.



## A NEW CHAPTER IN ARCHÆOLOGY: THE PREHISTORIC CIVILISATION OF THE INDUS.

By SIR JOHN MARSHALL, C.I.E., Litt.D., F.S.A., Director-General of Archaeology in India. (See Illustrations on pages 13, 14, and 15.)

DURING the last few months many enquiries have been addressed to me from Europe and America about our recent archaeological discoveries in India, and particularly about the results of our work among prehistoric remains in the Indus Valley and the Punjab. The points on which information has chiefly been sought are the nature of the finds made at Mohenjo-daro and Harappa; the extent and age and character of the culture revealed; its

are nearly 10 ft. in thickness, are made up of three sections, the inner and outer of burnt brick, the infilling between them of sundried brick; but, in order to render them completely watertight, the brick-work has been laid in gypsum mortar, and the back of the inner wall coated with an inch-thick layer of bitumen. Bitumen was also used for bedding the wooden planks with which the steps were lined. The practice of employing this material as a cementing and waterproofing agent was, of course, widespread in Mesopotamia; but it does not therefore follow that the architects of Mohenjo-daro learnt the use of it from that quarter, since bitumen was also obtainable in the Suleiman Range, as well as further west in Baluchistan. Another feature of the special interest in connection with this bath is a great covered drain over 6 ft. in height, and furnished with a corbelled vaulted roof by which the water was conducted outside the city. To the south-west of the bath, and separated from it by a narrow lane, is another very solidly built structure with battering outer walls, which is clearly of the same period, but the ruins of which were subsequently filled in and used as a terrace to support a series of massive square brick plinths of varying dimensions with recessed chases in their sides. The process, which was common at Mohenjo-daro, of filling in and reconstructing old buildings is well exemplified in another very big edifice on the opposite side of the street to the south of the bath, which has a frontage on the north of 120 ft., and in a number of well-planned and strongly-built houses to the east of the bath, all of which are still partly concealed

these may be mentioned a copper vessel containing a collection of copper weapons and implements—namely a mace-head, two double axes, seven daggers, two lance-heads, sixteen spear-heads, twenty-one celts, one saw, two choppers, and thirteen chisels. (These will be illustrated in a future issue.) Two of the daggers and two of the celts bear inscriptions in the pictographic script. The same early stratum also yielded more than 150 seals and terracotta sealings, the majority of which are smaller in size and different in shape from those discovered

THE INDIAN ELEPHANT OF ANCIENT TIMES AS HE IS TO-DAY: A CARVED SEAL FROM MOHENJO-DARO.

in the upper strata. One of the most striking of these seals depicts a procession of seven men wearing kilts and helmets and marching in a line from right to left. On another is a man attacking a tiger from a *machan*; while a third portrays a man carrying a standard, the ensign on the standard (which was no doubt an object of cult worship) being a wicker manger identical with those from which many of the animals on the seals are feeding. A unique object found in this low stratum was a model in copper of a two-wheeled cart with a gabled roof, and driver seated in front. This, possibly, is the oldest-known example of a wheeled vehicle, older even than the stele fragment with the picture of a chariot recently found by Mr. Woolley at Ur, which in its turn antedates by a thousand years the use of the wheel in Egypt.

Owing to old-time depredations, most of the structural remains near the surface at Harappa are in a very fragmentary state, but there is one tolerably well-preserved building that merits special notice, as it is unlike anything yet found at Mohenjo-daro. It covers an area of 168 ft. from north to south, by 136 ft. from east to west, and comprises a number of narrow halls and corridors disposed in two parallel series with a broad aisle down the middle. Its plan and the shape of the chambers recall to mind the store-rooms of the Cretan palaces, and it may well be that this building at Harappa was designed for a like purpose; for in the days before the introduction of

a metal currency, when taxes were paid in kind and trade was done by direct barter, accommodation for the storing of merchandise on a large scale must have been indispensable.

(Continued on page 32.)



A "WAVE" EFFECT IN ANCIENT INDIAN COIFFURE: A BEARDED HEAD WITH INTERESTING TREATMENT OF THE HAIR, FROM MOHENJO-DARO.

relationship with other known cultures of the Chalcolithic epoch in Asia and Europe; and the race and language and religion of the people who developed it, as well as the mode of their daily life. Many of the questions put to me can be answered but very vaguely at present; others are not yet susceptible of being answered at all; for we are still at the beginning of our labours, and there is much spade-work to be done and many more sites to be explored before we can hope to find the solution of the problems before us. So far, however, as answers are possible, and so far as they can be given within the narrow compass of these articles, I will endeavour to supply them.

The remains now laid bare at Mohenjo-daro cover an area of more than thirteen acres, and belong to the three latest cities on the site. The best-built structures are those of the third city; the poorest, of the first. All, however, are built of well-burnt brick, usually laid in mud, but occasionally in gypsum (plaster of Paris) mortar with foundations and in-fillings of sun-dried brick. Of the various groups of buildings that have been exposed, the most striking are focussed round about a lofty eminence near the north-west corner of the city, which in after times was crowned with a Buddhist stupa. Beneath this stupa there are reasons for believing that the chief temple of the city is located, and it is probable that the structures grouped around it are all of a religious or quasi-religious character. Outstanding among them is an imposing edifice containing a large bath, or tank, which may be assumed to have been used either for ablution purposes in connection with the neighbouring temple, or possibly as a reservoir for sacred fish, crocodiles, or the like. Sacred tanks for both purposes have long been a familiar feature in India, and it is likely that they were already in use during the Chalcolithic age. The reservoir itself is 39 ft. in length by 23 ft. in breadth, and is sunk 8 ft. below the floor level. On its four sides is a boldly fenestrated corridor, with a platform in front and halls or small chambers behind. The outer wall, which is more than 6 ft. in thickness, with a pronounced batter on the outside, was pierced by two large entrances on the south and smaller ones on the east and north. Of the chambers ranged along the east side of the building, the middle one is occupied by a large well, from which the bath could be fed. At either end of the bath is a descending flight of steps, with a shallow landing at their foot. Like the bath-room floors of the private houses, the floor is laid in finely jointed brick-on-edge, and remarkable care and ingenuity has been exercised in the construction of the surrounding walls. These walls, which



ANIMAL SCULPTURE OF PREHISTORIC INDIA: A FINELY-MODELLED BULL IN TERRA-COTTA.

Photographs on this Page by Courtesy of Sir John Marshall, Director-General of Archaeology in India.

beneath later accretions that will need to be carefully studied and recorded before they can be removed.

Apart from the above, the remains brought to light at Mohenjo-daro are for the most part private dwelling-houses or shops, which tend to confirm more and more our earlier impression that the amenities of life enjoyed by the average citizen at Mohenjo-daro were far in advance of anything to be found at that time in Babylonia or on the banks of the Nile. At Ur, in Sumer, it is true, Mr. Woolley has recently unearthed a group of houses which afford a most interesting parallel with those of Mohenjo-daro, and supply still another proof of a close cultural connection between Southern Mesopotamia and

Sind. But even at Ur the houses are by no means equal in point of construction to those of Mohenjo-daro, nor are they provided with a system of drainage at all comparable with that found at the latter site—a system by which the sewage was carried by drains into street tanks and thence removed by scavengers.

A FINE EXAMPLE OF ANCIENT INDIAN ANIMAL CARVING, FROM MOHENJO-DARO: A BULL, WITH PICTOGRAPHS.

been carried to a greater depth than previously, and a number of antiquities have been recovered of an earlier type than those found at Mohenjo-daro. Among



POSSIBLY OF THE BREED SEEN BY ALEXANDER 2000 YEARS LATER: A MASTIFF-LIKE DOG CARVED IN FAIENCE.



LIKE A MEDIEVAL DEMON: A HORNEDED AND TAILED FIGURE—PERHAPS FABANT—ATTACKING A FABULOUS MONSTER, ON A MOHENJO-DARO SEAL.



# "MODERN CONVENIENCES" IN ANCIENT INDIA: DRAINS; RUBBISH-CHUTES.

PHOTOGRAPHS BY COURTESY OF SIR JOHN MARSHALL, DIRECTOR-GENERAL OF ARCHAEOLOGY IN INDIA.



"A GREAT COVERED DRAIN (OVER 6 FT. IN HEIGHT, AND FURNISHED WITH A CORBELLED VAULTED ROOF) BY WHICH THE WATER WAS CONDUCTED OUTSIDE THE CITY": A REMARKABLE STRUCTURE CONNECTED WITH A TANK, OR BATH, AT MOHENJO-DARO.



"MODERN" METHODS OF INDIAN "DUSTMEN" 5000 YEARS AGO: A STREET IN MOHENJO-DARO, WITH A DUST-BIN (THE HOLE IN THE WALL) CONNECTED WITH A VERTICAL CHUTE FROM ABOVE.



DRAINAGE ON MODERN LINES IN AN ANCIENT INDIAN TOWN PARTLY DATING FROM ABOUT 3300 B.C.: A ROOM IN A HOUSE AT MOHENJO-DARO, SHOWING A VERTICAL DRAIN-PIPE (WITH SOME OF THE BRICK COVERING REMOVED).



IN A 5000-YEAR-OLD INDIAN TOWN WITH AMENITIES FAR IN ADVANCE OF BABYLONIA OR EGYPT: THE INTERIOR OF A HOUSE AT MOHENJO-DARO, SHOWING THE DRAINS (ORIGINALLY COVERED UNDER A HIGHER FLOOR-LEVEL).

These photographs illustrate the wonderful system of drainage and water supply in the ancient buildings excavated at Mohenjo-daro, as described by Sir John Marshall in his article on page 12. One of the chief buildings was found to contain a large tank, or bath, connected with which is a covered drain (over 6 ft. high and furnished with a vaulted roof), by which the water was conducted outside the city. The remains of private dwellings or shops, Sir John continues, "tend to confirm more and more our earlier impression that the amenities of life enjoyed by the average citizen at Mohenjo-daro were far in advance of any-

thing to be found at that time in Babylonia or on the banks of the Nile. At Ur, in Sumer, it is true, Mr. Woolley has recently unearthed a group of houses which afford a most interesting parallel with those of Mohenjo-daro, and supply still another proof of a close cultural connection between southern Mesopotamia and Sind. But even at Ur the houses are by no means equal in construction to those of Mohenjo-daro, nor are they provided with a system of drainage comparable with that found at the latter site—a system by which the sewage was carried by drains into street tanks and thence removed by scavengers."



# THE EPOCH-MARKING DISCOVERY OF THE INDUS

PHOTOGRAPHS BY COURTESY OF SIR JOHN MARSHALL, C.I.E.

# CIVILISATION: MOHENJO-DARO, A CITY 5000 YEARS OLD.

Lt.-Col. F.S.A., DIRECTOR-GENERAL OF ARCHAEOLOGY IN INDIA.



"OUTSTANDING AMONG THEM IS AN IMPOSING EDIFICE CONTAINING A LARGE BATH OR TANK (SEEN IN RIGHT CENTRE) FOR ABLUTION PURPOSES IN CONNECTION WITH AT MOHENJO-DARO, SIND, COVERING AN AREA OF MORE THAN THIRTEEN ACRES, AND INCLUDING



THE NEIGHBOURING TEMPLE, OR POSSIBLY A RESERVOIR FOR SACRED FISH, CROCODILES, OR THE LIKE": A PANORAMIC VIEW OF THE SEASON'S EXCAVATIONS REMAINS OF THE THREE LATEST CITIES ON THE SITE, DATING BETWEEN 3500 AND 2500 B.C.



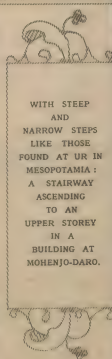
CIVIL ENGINEERING OF A WONDERFULLY "MODERN" TYPE IN INDIA 5000 YEARS AGO: THE VAULTED DRAIN THROUGH WHICH WATER WAS DRAWN OFF FROM THE GREAT BATH AT MOHENJO-DARO.



SCIENTIFIC SANITATION IN AN INDIAN CITY OF HIGH ANTIQUITY: A ROOM AT MOHENJO-DARO CONTAINING BATH FLOORS AND LATRINES, WHICH LATTER WERE CLEARED BY SCAVENGERS FROM OUTSIDE THE BUILDING.



SHOWING A WINDOW (WITH A BOY SITTING IN IT)—A FEATURE RELATIVELY RARE IN INDUS ARCHITECTURE: A TYPICAL SIDE STREET IN THE NEWLY EXCAVATED CITY OF MOHENJO-DARO, CONSTRUCTED OF SOLID BRICK-WORK.



WITH STEEP AND NARROW STEPS LIKE THOSE FOUND AT UR IN MESOPOTAMIA: A STAIRWAY ASCENDING TO AN UPPER STOREY IN A BUILDING AT MOHENJO-DARO.



POSSIBLY A TANK FOR SACRED FISH OR CROCODILES, OR USED FOR TEMPLE ABLUTIONS: THE GREAT BATH AT MOHENJO-DARO, 39-FT. LONG BY 23 FT. BROAD, AND 3 FT. BELOW FLOOR-LEVEL, WITH STEPS AT EACH END AND A SHALLOW LANDING AT THEIR FOOT, AND SURROUNDED BY CORRIDORS, HALLS, AND CHAMBERS. ONE CONTAINING A WELL FOR THE WATER-SUPPLY.

Enormous interest has been aroused among archaeologists by the great excavations at Mohenjo-daro and Harappa, in Sind, which have revealed a hitherto unknown civilisation of ancient India, with most important bearings on the history of human culture in Asia. In response to inquiries which have reached him both from Europe and America, Sir John Marshall, the Director-General of Archaeology in India, is contributing to our pages a series of articles explaining the general scope and significance of the discoveries. The first article appears in this number (on pages 12 and 32) and includes a full account of the remarkable buildings here illustrated. The name of the newly found civilisation, he mentions, has now been changed to "Indus," instead of "Indo-Sumerian," as it has become evident that the connection with Mesopotamia was not due to identity of culture, but only to close commercial or other intercourse. At Mohenjo-daro the remains cover more than thirteen acres, and belong to the three latest of several cities built on the site. Sir John gives reasons for dating

N.B.—Sir John Marshall's Article and Accompanying Illustrations in this Number Form the First

instalment of a Series. Others, of still Greater Interest and Importance, will Appear in Future Issues.



PERSONALITIES  
OF  
THE WEEK:  
PEOPLE  
IN THE  
PUBLIC EYE.



AT THE CELEBRATION OF THE MAHARAJAH OF KAPURTHALA'S FIFTY YEARS' REIGN: THE RAJAH OF KALSIA, THE NAWAB OF LOHARU, THE NAWAB OF MALER KOTLA, THE RAJAH OF MANDI, THE JAM SAHEB OF NAWANAGAR, THE MAHARAJAH OF KASHMIR, THE MAHARAJAH OF KAPURTHALA, THE MAHARAJAH OF ALWAR, THE MAHARAJAH OF PATIALA, THE MAHARAJAH OF BIKANER, THE MAHARAJAH OF BHARATPUR, AND THE NAWAB OF PALANPUR (LEFT TO RIGHT).



MR. ROBERT KEABLE.

The novelist. Died at Tahiti at the age of forty. Formerly a clergyman, but resigned Orders in 1920. The author of "Simon Called Peter," etc.



THE FLIGHT OF "THE DAWN": MRS. GRAYSON—WITH MR. BRICE GOLDSBOROUGH, THE NAVIGATOR AND WIRELESS ENGINEER, AND LIEUT. OSKAR OMDAL, THE PILOT—PHOTOGRAPHED BEFORE THE START FROM ROOSEVELT FIELD.



SIR WILLIAM BERRY, BT.

Purchaser of the "Daily Telegraph" and its subsidiary interests as from January 9; with his brother, Sir (James) Gomer Berry, and Sir Edward Iliffe.



MISS LOIE FULLER.

(Born in Chicago in 1870; died in Paris on January 1.) The famous "Serpentine Dancer" and teacher of dancing.

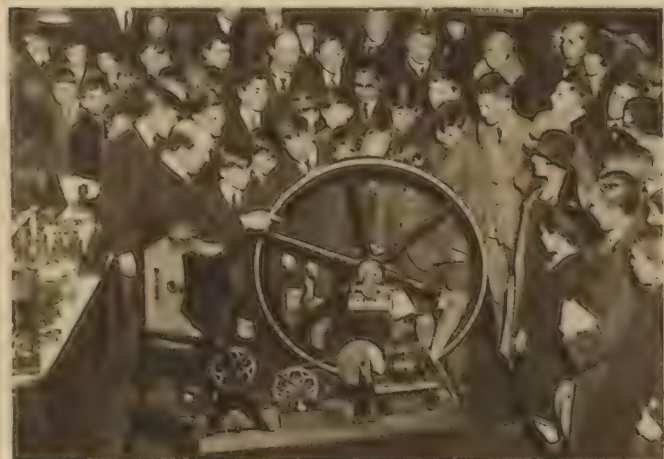


THE KING AND QUEEN OF THE BELGIANS WINTER-SPORTING AT ST. MORITZ: "M. AND MME. DE RETY" AND THE PRINCESS MARIE JOSÉ, THEIR ONLY DAUGHTER.



M. SERGIUS SAZONOFF.

(Born, July 29, 1866; died, December 23.) The Russian statesman and diplomatist. Advised the Tsar that Russia must mobilise.



THE R.I. CHRISTMAS LECTURES: DR. ANDRADE (L.) SHOWING A PERFECTLY BALANCED WHEEL WHILE TALKING ON "ENGINES."

AFTER HIS 2100-MILE NON-STOP FLIGHT FROM WASHINGTON TO MEXICO CITY: COL. LINDBERGH WITH PRESIDENT CALLES.



Mr. Robert Keable, the novelist, who was born on March 6, 1887, was ordained in 1911. From 1914 until 1920 he was Rector at Leribe, Basutoland; and he was a Chaplain to the South African Forces on service in France, 1917-18. His first novel, "Simon Called Peter," was published in 1921, when he was an assistant master at Dulwich College.—Mrs. Grayson left Roosevelt Field for Harbour, Grace, Newfoundland, whence she intended to attempt a Transatlantic seaplane flight, on December 23. Not long afterwards her machine, "The Dawn," was reported missing, and at the moment of writing nothing

has been heard of her fate.—M. Sergius Sazonoff devoted himself completely to the cause of the Allies in the European War. After the Bolshevik coup d'état he escaped from Russia, and in 1920 he retired into private life.—The course of lectures begun at the Royal Institution on December 29, by Dr. E. N. da Costa Andrade, is the 102nd course of the lectures founded by Faraday.—Colonel Charles A. Lindbergh arrived at Mexico City on December 14, and received an enormous ovation as "America's Good-Will Ambassador."





WATFORD HIGH STREET CONVERTED INTO A CANAL BY FLOODS: A MOTOR-CAR, CART, AND MOTOR-BUS MOVING THROUGH SEVERAL FEET OF WATER.



AN UNWONTED ADVENTURE ON THE WAY TO WORK: CLAMBERING ALONG RAILINGS THROUGH FLOODS ON THE LEA BRIDGE ROAD CAUSED BY A SUDDEN RISE OF THE RIVER LEA.



THE TOP OF A LAMP-POST (LIT AUTOMATICALLY) JUST ABOVE THE SURFACE OF SWIRLING FLOODS AT MAIDSTONE—THE WORST EXPERIENCED THERE FOR 26 YEARS.



IN A LONDON SUBURB WHERE MANY PEOPLE WERE MAROONED IN UPPER ROOMS, AND OTHERS COULD NOT REACH HOME: A FLOODED ROAD AT STONEBRIDGE PARK.

The sudden thaw that followed the great snowfall in the South of England, a few days ago, caused extensive floods in many parts of the country, including the Thames Valley and several places near London. At Watford, for instance, the High Street assumed the aspect of a Venetian canal, and, in the absence of gondolas, the Council organised an emergency public service of carts to take passengers about. The sudden rise of the River Lea caused the stoppage of the L.C.C. tramways there, and people on their way to work had the unusual experience of going by boat or clambering along railings through an expanse of water. The lower parts of Stonebridge Park and Wembley were flooded by

## AFTER THE SNOWSTORM—FLOODS: REMARKABLE SCENES IN ENGLISH TOWNS.



AN EMERGENCY TRANSPORT SERVICE DURING THE FLOODS AT WATFORD: A PUBLIC CART CARRYING PASSENGERS THROUGH WATER IN THE HIGH STREET.



GOING TO THE OFFICE BY BOAT: A SCULLING SKIFF WITH SIX GIRLS AND TWO MEN PASSENGERS CROSSING FLOODS AT LEA BRIDGE, IN ESSEX.



A FLOODED RAILWAY IN BERKSHIRE: A TRAIN ENTERING NEWBURY STATION, WHERE THE TRACK HAD BEEN TURNED INTO A RIVER.

overflows from the Welsh Harp and the Brent reservoir. The water covered the ground-floor rooms in many houses, and residents were marooned upstairs, while others returning from town could only reach their homes by boat. The floods at Maidstone, which occurred before the thaw, through the rising of the upper Medway and its tributaries, were the worst on record there since 1901. The town was for some time almost completely isolated, and roads and railways were submerged. In riverside dwellings the water reached half-way to the ceiling on the ground floors, and in the yards poultry and rabbits were drowned. In the Weald of Kent there was widespread damage.



# WHAT IT MEANS TO SHIP A HEAVY SEA: A DECK SCENE TYPICAL OF RECENT CHANNEL CROSSINGS.



HURRICANE WEATHER IN THE ATLANTIC SIMILAR TO THAT LATELY EXPERIENCED IN THE CHANNEL: A 12,000-TON TANKER WITH HER DECK SWEEPED BY RAGING SEAS.

The remarkable photograph which we reproduce here makes it possible to realise, more vividly than from any written description, what it means to be at sea in a heavy gale, with huge volumes of icy water coming aboard every now and then and sweeping over the deck. Such conditions have lately been experienced in the Channel, especially between Dover and Calais and Folkestone and Boulogne. North-easterly gales blew with hurricane force, and some of the services had to be temporarily suspended. Ships that did brave the weather suffered severe buffetings; some were many hours late, or were unable to land passengers at the ports required. Veteran captains described the crossings as the worst they could remember. On one occasion

a boat coming from Boulogne to Folkestone shipped a heavy sea, which carried away hatches forward and poured down into the hold, the pressure of water being so great that a bulkhead dividing the hold from the ladies' first-class saloon burst, and the saloon was flooded. However, the 640 passengers were brought safely across. Our photograph was not taken in the Channel, but in mid-Atlantic, and aboard a vessel of a different type. The particular ship illustrated is the S.S. "Trimountain," a 12,000-ton tanker of the McAllister Line. She proved her seaworthiness by riding a storm for hours with the waves washing over her decks.



# TRAGEDY UNDER SEAS: THE LOSS OF THE U.S. SUBMARINE "S 4."



WHILE THE DIVERS WERE SEEKING TO COMMUNICATE WITH THE ENTOMBED MEN: TELEPHONISTS OF THE MINE-SWEEPER "FALCON" KEEPING IN TOUCH WITH THE WORKERS BELOW THE SURFACE.



AFTER HER COLLISION WITH THE "S 4": THE COASTGUARD-DESTROYER "PAULDING"; SHOWING THE GASH AT HER BOW MADE BY THE RAMMING.



WITH THE HAMMER WITH WHICH HE TAPPED-OUT MORSE MESSAGES TO THE SIX SURVIVORS, WHO WERE ABLE TO ANSWER IN KINDRED MANNER: THE DEEP-SEA DIVER EADIE.



WHERE THE "S 4" RESTS, WITH FORTY SOULS ON BOARD: A BUOY MARKING THE POSITION OF THE SUNKEN SUBMARINE.



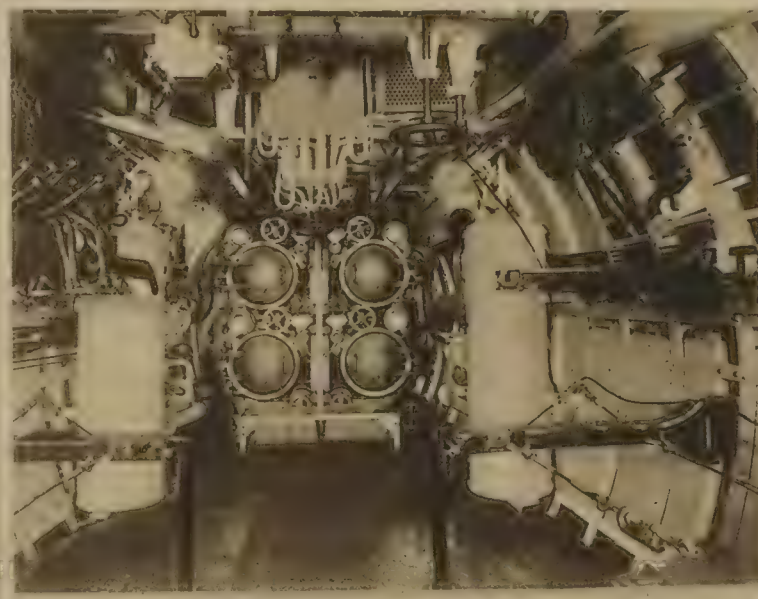
AT PROVINCETOWN, OFF WHICH THE DISASTER OCCURRED: TAKING CYLINDERS OF OXYGEN ABOARD FOR THE RESCUE-SHIP "FALCON."



AFTER ONE OF THE GALLANT ATTEMPTS TO AID THE IMPRISONED CREW: DISENTANGLING THE AIR-LINES AND ROPES OF A DIVER.



ON THE SCENE OF THE DISASTER: A BOAT FROM THE MINE-SWEEPER "FALCON" DURING THE VAIN ATTEMPTS TO RESCUE THE SURVIVORS OF THE "S 4"



WHERE THE SIX SURVIVORS HOPED AGAINST HOPE: THE TORPEDO-ROOM OF THE SUBMARINE, AGAINST WHOSE WALLS MESSAGES WERE TAPPED.

Late in the afternoon of December 17, the U.S. Navy Submarine "S 4" was rammed by the Coastguard-Destroyer "Paulding," off Provincetown, Massachusetts. She sank with all hands in 100 ft. of water; and "all hands" in this case meant not only her regular crew of four officers and thirty-four men, but Lieut.-Commander Calloway, of the Board of Inspection and Survey, and Mr. Charles A. Ford, a civilian, the Chief Draughtsman of that Board. Thus came about one of the disasters that ever threaten "those that go down to the sea in ships," and, especially, those who go under the sea in ships. The "Paulding," although

in a sinking condition, put out boats; but found no survivors. An immediate rush of rescuers followed, and a buoy was anchored over the sunken vessel. So rough was the sea, however, and so strong the wind, that effective measures could not be taken. Then, a little later, deep-sea diver Eadie went down to the wreck. Signalling with a hammer, he received answering signals; and, later still, it was ascertained that six men were alive in the torpedo-room, six men who asked in Morse "How long will you be now? Please hurry." Hope grew less and less. Then came undecipherable hammerings, and, finally, silence.



## INSPIRED BY THE "S4" DISASTER: DEVICES TO RAISE SUNKEN SUBMARINES.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM MATERIAL SUPPLIED BY REAR-ADMIRAL SIR CHARLES L. OTTLEY. (COPYRIGHTED.)

## 1. Submarine on the bottom unable to rise. Buoys clamped to hull.



## Suggested type of salvage buoy.



## 2. Salvage buoys released carrying light buoy-ropes to surface



AFTER the recent tragic loss of the U.S. Submarine "S4," which could not be raised though men were alive within, Sir Charles Ottley (in a letter to the "Times") suggested, for development by inventors, devices for the rapid salvage of sunken submarines. "Perhaps the simplest," he said, "would be to use, in peace-time, stream-lined salvage-buoys clamped against the submarine's outer skin and capable of release by the crew inside. The lower end of each buoy-rope would be made fast to the salvage-chains. The rescuing vessel would pick up the buoys, bring them to their capstans, and 'heave round.' In due course the salvage-chains would heave in sight and 'take' the capstans. The raising of the conning-tower above the sea should not take more than half an hour. If the weight of heavy steel chains would

[Continued opposite.]

## 3. Buoys floating on surface.

Rescue ships approaching

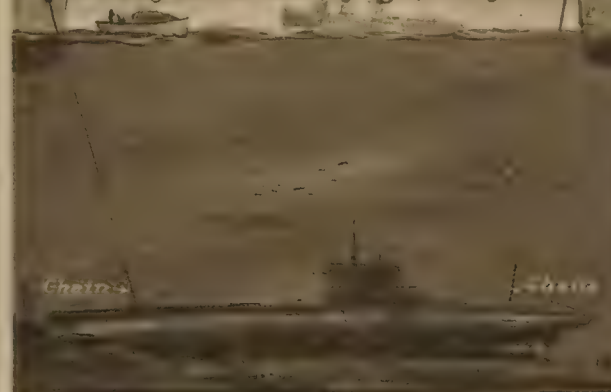


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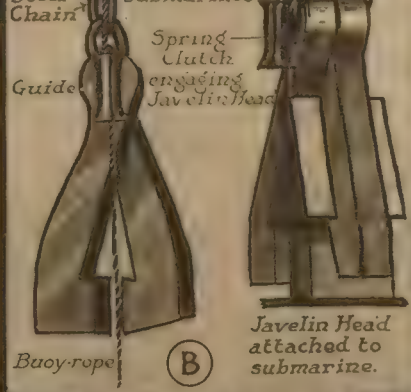
be an inconvenience to the submarine when cruising, they might be carried normally by other ships. The only additional weights on the submarine in this case would be the buoys and the buoy-ropes, down which the rescuing vessels would send their chains, fitted with suitable grappling devices. A contrivance of this kind was tried with success in the Mediterranean Fleet many years ago, on a small scale, for fishing up disabled Whitehead torpedoes." It was devised by Sir Charles and a brother-officer (then Torpedo-Lieutenants), and the test took place at Malta. The grappling devices (shown in diagrams B and C above) consisted of a spring clutch arranged to seize automatically a javelin-head, which could be attached to the hull of a submarine. Sir Charles has now kindly supplied us, at short notice, with the following details of his other device. He writes:

[Continued below.]

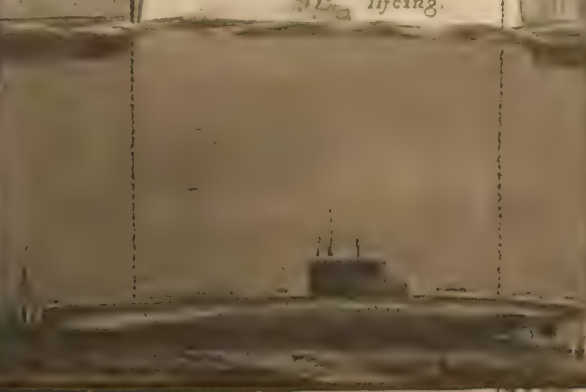
## 4. Buoys picked up by rescue ships. Buoy-ropes being heaved in, bringing up heavy chains.



## Another suggested method of locating &amp; lifting submarines



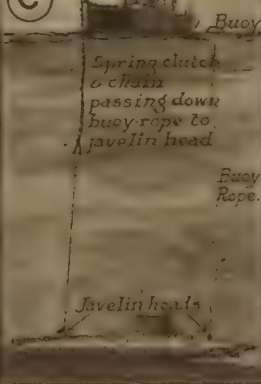
## 5. Heavy chains brought to rescue capstans &amp; heaved taut for lifting.



## 6. Heaving up submarine off bottom.



## C



## 7. Submarine's conning tower appears above surface - Crew being taken off.



## TWO SUGGESTIONS FOR LIFTING SUNK SUBMARINES: (1 TO 7 AND A) BUOYS AND CHAINS; (B AND C) SPRING-CLUTCHES AND JAVELIN-HEADS.

[Continued.]

Briefly, the proposal is to fit every submarine with two or more salvage buoys, in shape roughly analogous to the so-called 'blisters' or 'bulges,' and stream-lined in contour so as to minimise skin friction. The diagrammatic sketch (A) will illustrate this idea. In this sketch it will be observed that the buoy is held hard down against the outside plating of the submarine, but that, by turning the releasing wheel inside the vessel, the buoy is (first) lifted off its seating, and (then) freed from the threaded end of the holding-down shaft. It thereupon rises by its own buoyancy to the surface, unreeling as it does so the buoy-rope beneath it. The lower end of this buoy-rope is secured to the salvage-chain. The subsequent salvage operations will be understood by reference to the annexed diagrams (1. to VII.). Each salvage-buoy sits on a watertight 'chain-locker,' recessed into the shell of the submarine, and the

salvage-chains (of great strength, and proportionately heavy) are plated down inside these chain-lockers. There may very probably be objections to this on the grounds that (1) the size of the lockers and their shape may be detrimental to the structural strength of the vessel, and (2) that the dead weight of the nickel steel chains would be excessive. If these objections are held to be so serious as to rule out this proposal of carrying the salvage-chains within the submarine, then recourse might be had to the device tried for lifting torpedoes which had run into the mud. There is one final device to which very brief allusion must be made—namely, the use of an air-pipe, to be brought up by one of the salvage-buoys from the sunken vessel. The rescuing ship would pick it up, connect it to her diving-pumps, and pump down fresh air to the crew. Other devices might be added, but this fresh-air supply is—very literally—vital."



## THE GLOZEL "FINDS": FAKES OR GENUINE ANTIQUITIES?

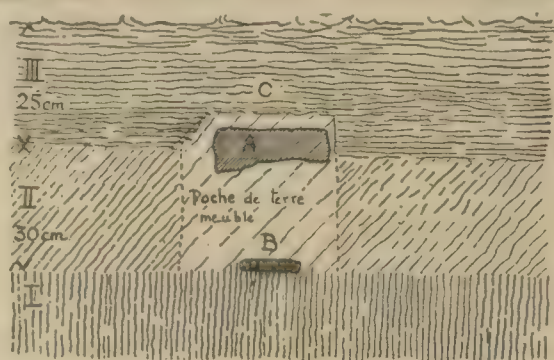
IT might have been thought that the report of the Commission of Enquiry appointed by the International Institute of Anthropology to investigate the vexed question of the authenticity of the Glozel "finds" would have settled the matter once and for all. Nevertheless, although the members of that Commission came to the unanimous conclusion—subject to a few reservations—that, taken as a whole, the exhibits submitted to their examination at Glozel were not antiquities, the controversy rages more fiercely than ever. It may be added that the Commission are insistent that Dr. Morlet has acted throughout in good faith and with perfect sincerity; but they are convinced that some astute forger has been at work, although it is difficult to conceive what could have been the motives for such trickery. As one of the reasons for this decision, the special instance of the discovery of the inscribed brick illustrated on this page is described and discussed in the report. Alphabetical characters were found on the brick in question, which was laid bare by one of the members of the Commission: and the conditions of the excavation of this tablet (with the sketch plan) are dealt with in detail. A party working at the west trench on the site of the Glozel "finds" remarked a patch of earth that was looser than the rest, and the spade went through this with greater ease than it did through the other soil. And, later, they noticed in another part of the trench another patch that was of a similar nature. The impression given was that a clod of earth had been removed by the spade and, after objects had been deposited in the cavity, had been replaced. This operation had been carried out at no distant date. Certainly it was not the work of antiquity, for none of the natural forces had affected the earth of the walls of the cavity. Under the clod was a pocket of yellow earth so loose that it could be easily removed by hand. Only small roots such as are rapidly formed by any tufts of grass were encountered. In this loose soil, near the surface, was exposed a comparatively large block of granitic stone without any inscription; and lower down, at the bottom of the pocket, was an extremely soft brick, easily marked by the slightest touch of a scraper. The position of the whole of the earth about the stone and the brick



THE FINDING OF THE INSCRIBED BRICK: A MEMBER OF THE COMMISSION CEASES WORK DIRECTLY HIS SCRAPER TOUCHES THE OBJECT.

As may be seen, the vegetable mould is interlaced in every direction by small roots, and even by main roots, one of which is adjacent to the position of the object found (near the point of the left-hand scraper). In the centre of the photograph, on a level with the face of the excavator, can be seen the marks made by the spade during the removal of the vegetable mould. Immediately below is the cavity from which the block of granitic stone had been taken half an hour before.

(Enlargement of a Photograph Reproduced in our Issue of November 26, 1927.)



A SECTIONAL PLAN OF THE GLOZEL GROUND AS GIVEN IN THE REPORT OF THE COMMISSION: (A)—THE BLOCK OF GRANITIC STONE; (B)—THE INSCRIBED BRICK; (C)—THE HUMPS OF EARTH ABOVE THE POCKET OF LOOSE EARTH AND PENETRATING INTO THE VEGETABLE MOULD.

The report states that a pocket of loose earth existed in the stratum of yellow soil (II. on plan) which held the objects, and that this pocket rose in hump-form into the vegetable mould. This hump, it argues, was due to the removal of the earth and its replacement by a tablet. Dr. Morlet denies the accuracy of this section.



THE INSCRIBED BRICK COMPLETELY FREED.

The roots overhang the brick. The big root seen on the left of our other photograph has been cut away, but its ends are visible.

obliged us to come to the conclusion that these objects were buried from above subsequent to the foundation of the layer of vegetable mould, and, we repeat, at a date which is certainly not ancient. A hole had been made at the surface and a clod of vegetable earth had been put in on one side. Then, after the objects had been deposited, the hole had been filled in by the replacement of the clod. In order to remove all trace, it then sufficed, the soil having been levelled, to stamp on it a little, and to leave the rain, snow, frost, and the spring to do the rest. We think it interesting to give the above plan and photographs, which were taken at the moment of the discovery of the brick, and to leave it to our readers to draw

their own conclusions. It must be remembered that, although the Commission of Enquiry was composed of members whose reputations should place them beyond any suspicion, they have been violently attacked by those who hold the view that the Glozel "finds" are authentic in every way; especially is this the case of Miss Garrod, who has been subjected to absurd accusations. But, though the Commission's report is so definite as to the non-authenticity of the majority of the finds, a few of an unimportant nature are expressly excepted, as being ancient. We are given no indication or suggestion as to why, how, and by whom these thousands of objects—some of them admittedly genuine—were placed ready for the spade of the excavator.

Meantime, MM. Salomon Reinach, Esperandeen, and Loth, of the French Academy of Inscriptions, all ardent Glozelians, have announced sarcastically: "There was missing from the admirable Glozel discovery a higher conception—that for which the Roman Inquisition stoned the genius Galileo. In this respect the Commission has earned the gratitude of science, and the soldiers of a just cause owe it thanks. As to the Commission and its inspiring agent, they will share, along with the inquisitors of 1632, the only immortality which is open to them—that of ridicule." And Dr. Morlet has added: "I have just received a telegram from Professor Mendes-Correa. . . . who has been making a chemical analysis of some of the bones, and he reports that the fossilisation is very pronounced."

As is noted in the article on this page, the report of the Commission appointed by the International Institute of Anthropology to inquire into the alleged prehistoric "finds" at Glozel, near Vichy, has not been accepted by all interested in the matter. Amongst other things, the Commission stated, with reference to the finding of the inscribed brick in the position indicated in the sectional plan on this page: "The position of the whole of the earth about the stone and the brick obliged us to come to the conclusion that these objects were buried from

above subsequent to the foundation of the layer of vegetable mould, and, we repeat, at a date which is certainly not ancient." And various other doubts have been thrown upon the much-disputed discoveries. On the other hand, there are still those who believe in their authenticity. These, also, have had their say, and the question is still an open one. Dr. Morlet, for instance, has written: "The report does not shake my convictions. Only half the Glozel field has been explored, and the truth will come from the earth."



# AT HOME AND ABROAD: PICTORIAL



THE ARRIVAL OF THE KING OF AFGHANISTAN IN BOMBAY: KING AMANULLAH (IN WHITE-PLUMED HEAD-RESS, SALUTING) INSPECTING THE GUARD OF HONOUR AT THE GATEWAY OF INDIA.



KING AMANULLAH (SEATED ON THE RIGHT) OFFERING PRAYER AMONG A GROUP OF MOSLEMS AT BOMBAY: A PRELIMINARY TO THE PRESENTATION OF ADDRESSES.



THE FUNERAL OF FOUR GLASGOW FIREMEN WHO LOST THEIR LIVES ON CHRISTMAS EVE: THE CORTÈGE PASSING THE FIRE STATION JUST AS AN ALARM CALL CAME, ANSWERED BY FIREMEN SEEN ON THE PAVEMENT.

The King and Queen of Afghanistan, who have since visited Egypt, landed in Bombay, from the steamer "Manela," on December 14. The Viceroy, Lord Curzon, was unable to be present, being ill in bed with malaria, and they were officially received at the Gateway of India by the Governor of Bombay, Sir Leslie Wilson, accompanied by Lady Irwin and Lady Wilson. King Amanullah wore a simple uniform. The Queen and her ladies, who had discarded the purdah veil during the voyage, resumed it before landing, and wore it on all public occasions. They were dressed in European style. From the Apollo Bunder the party drove in procession with a splendid escort, to Government House, where a State banquet took place in the evening. The next day King Amanullah visited a large gathering of



















































